

CHAPTER II

FRAMEWORK OF THEORIES

This chapter contains the supporting theories and some explanation about the concepts to analyze the problem in this thesis and to reach the purposes of the research. The concepts and theories that I will be using is intrinsic and extrinsic approaches. For the intrinsic, I use the literary work to analyze the character and storyline of this movie. To analyze the character and the storyline, I will analyze the character through showing method, including the dialogue and the action of the main character. For the storyline, I will analyze this movie through the setting as the background and through the plot which consists of exposition, rising action, crisis, falling action, and resolution. And for the extrinsic approach, I will use the concept of feminism.

2.1 Intrinsic Approach

The concepts I use through the intrinsic approaches are characterization; showing methods; characterization through dialogue, and characterization through action, as well as plot and setting.

2.1.1 Characterization

Character is an important part of the story. According to Minderop (Minderop, 2013: 2) character can be people, race, society, mental and moral attitudes, common sense, famous people, reputation, and even signs or letters. Characterization is the way to identify a character. The characterization method in studying literary works is a method of describing the character of the characters in a work of fiction. The term character applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily described by their relationship to plot, by degree of development they are given by the author, and by whether or not they undergo significant character change (Pickering and Hoeper, 1981: 24). The characterization methods are not limited through showing only but also through telling and through point of view.

2.1.1.1 Showing Method

This method is an indirect method, instead of identifying a character through the use of the names, appearance and by the author, indirect method or what we

called showing method, is a method of characterization through the dialogue and through action (Pickering and Hoeper, 1981: 27)

a.) Characterization through Dialogue

To analyze the characterization through the dialogue I have to pay attention to the dialogue between the characters. We need to pay attention to the subject of the dialogue is it an important one that will expand the action of the plot (Pickering and Hoeper, 1981: 32)

b.) Characterization through Action

The characterization through action, it is important to scrutinize some of the events of the plot for what they seem to reveal about the characters about their unconscious emotional and psychological states as well as about their conscious attitudes and values. What a given character is, is revealed by what the character does (Pickering and Hoeper, 1981: 34).

2.1.2 Plot

A story defined as a narrative of events arranged in their time sequence. Meanwhile, plot has the time sequence that is preserved, but the sense overshadows it. It moves as far away from the story as its limitations will allow. A plot cannot be told to a gaping audience of cavemen or to a tyrannical sultan or to their modern descendant the movie-public (Pickering and Hoeper, 1981: 13).

The plot of a story is its entire sequence events. We usually limit the term, however, to include only causally linked events, that is, events that directly cause or result from other events, and cannot be omitted without breaking the line of action. These events may include not only physical occurrences, like a speech or action, but also a character's change of attitude, a flash of insight, a decision anything that alters the course of affairs (Stanton, 1925: 14)

The plot of the traditional short story is often conceived of as a moving through five stages; exposition, complication (rising action), crisis (climax), falling action, and resolution.

a.) Exposition

According Pickering and Hoeper in their book, Concise Companion to Literature (1981), exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action (Pickering and Hooper, 1981: 16).

b.) Complication

Second one is complication or we are more familiar with rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (Pickering and Hooper, 1981: 17).

c.) Crisis

Crisis, that also referred to as climax, is that moment as which the plot reaches its point of the greatest emotional intensity. It is the turning point of the plot (Pickering and Hooper, 1981: 17).

Falling action

d.) Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hooper, 1981: 17)

e.) Resolution

Resolution is the final section of the plot. It records the outcome of the conflict and establishes some new equilibrium or stability. (Pickering and Hooper, 1981: 17)

2.1.3 Setting

Setting is a term that is the broadest sense and encompasses both the physical and locale that frames the action and the time for the reader. Setting helps the reader to visualize the action of the works that adds credibility and an air of authenticity to the characters. (Pickering and Hooper, 1981: 37).

By the setting of a story, it means time and place. The word might remind you of the metal that holds a diamond in a ring, or of a set used in a play—perhaps a bare chair in front of a slab of painted canvas. But often, in an effective short story, setting may figure as more than mere background or underpinning. It can make things happen. It can prompt characters to act, bring them to realizations, or cause them to reveal their inmost natures (Kennedy, 1995: 158). There are many different kinds of setting that will be explained as follows.

a.) Setting as Background

Setting as a background exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only

tangential and slight. And to see if setting has a big element in the fiction, or just a functionless background, we need to ask that could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole (Pickering and Hoeper, 1981: 38).

b.) Setting as Antagonist

Setting as antagonist is the form of nature can function as a kind of antagonist to establish plot conflict (Pickering and Hoeper, 1981: 39).

c.) Setting as Means of Creating Appropriate Atmosphere

Setting as means of creating appropriate atmosphere is the way many authors manipulate their settings to arouse the reader's expectation and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981: 40).

d.) Setting as a Means of Revealing Character

Setting as a means of revealing character in other hand, is a the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself (Pickering and Hoeper, 1981: 41)

In this analysis, I will be analyzing through setting as background and setting as antagonist.

2.2 Extrinsic Approach

In extrinsic it interests about the background, history and social condition about what is happening, relating to the environment that was use in the story. I will use sociology of literature approach through gender role theory and the concept of feminism to analyze the character in the movie script.

2.2.1 Sociology

Sociology is the scientific study of society, which is interested in the study of social relationship between people in group context. Sociology is interested in how we as human beings interact with each other (the pattern of social interaction); the laws and principles that govern social relationship and interactions; the /influence of the social world on the individuals, and vice versa (Ibid.). It deals with

a factually observable subject matter, depends upon empirical research, and involves attempts to formulate theories and generalizations that will make sense of facts (Doda, 2005: 3-4)

The study of sociology starts from the basic premise that human life is social life. Most of us are constantly involved in interactions with other human beings. From the families we are born into, through school, work, and play; retirements; and even the gatherings that memorialize our deaths, we spend our lives within a tapestry woven of interlocking social arrangements. Sociology focuses on these arrangements, including how they are created, how they change, and how they impact our lives, opportunities, and options. The word sociology itself actually derives from the Latin word *socius* (companion) and the Greek word *logos* (study of). Thus, sociology is most literally the study of companionship. A textbook definition often expands that literal definition of sociology to read something close to the scientific study of the development, structure, interaction, and collective behavior of social relationships (Stolley, 2005: 1)

2.2.2 Sociology Literature

Sociology of Literature is a study that focuses on the relation between a literary work and social structure. The literature works raised into a works is the result of a relation with sociology. Sociology is an objective and scientific study of humans in society and the review of social perspective and its process. Literature deals with human beings in society with the regards of human to adapt into the society. Studying sociology about literature is useful for understanding social situations, political issues, worldviews and creativity of authors. Sociology and literature is the connection between real life thinking and culture in which they become the determinants of literary works. It also disclose that the literature works or creation also determined social situations. it also shares the same issues. Novel, movie, as the major genres in literature can be presume as an effort to recreate the social relations between human beings and their family, environment, politics, and others. Sociology makes an objective analysis of society and literature penetrates into the surface of social structure and expresses human beings' ways of comprehending their society with their feeling (Burwood, 2018).

2.2.2 Gender Role

The concept of gender, as we now use it came into common parlance during the early 1970s. It was used as an analytical category to draw a line of demarcation between biological sex differences and the way these are used to inform behaviours and competencies, which are then assigned as either ‘masculine’ or ‘feminine’. The purpose of affirming a sex/gender distinction was to argue that the actual physical or mental effects of biological difference had been exaggerated to maintain a patriarchal system of power and to create a consciousness among women that they were naturally better suited to ‘domestic’ roles (Pilcher and Whelehan, 2004: 56)

Gender or the socially acquired notions of masculinity and femininity by which women and men are identified, is a widely used and often misunderstood term. It is sometimes mistakenly conflated with sex or used to refer only to women. Gender identities, because they are socially acquired, are flexible and not simple binary constructions. Gender relations have been interrogated in terms of the way development policies change the balance of power between women and men. Gender roles (the household tasks and types of employment socially assigned to women and men) are not fixed and globally consistent and indeed become more flexible with the changes brought about by economic development (Momsen, 2010: 2).

Gender is at root a status inequality. It is a system of inequality that is founded on cultural beliefs about status differences between types of people—men and women. Yet recall that, to persist over time, the shared cultural beliefs that confer greater status on one category of people than on another must be supported by average differences between these types of people in the material resources and power that they command (Ridgeway, 2011: 156)

Social role is considered to be significant in explaining the existence of gender stereotyping. Social role theory explains that men and women acting in accordance with their social roles are often segregated along gender lines and that this functions to confirm gender stereotypes. Because women are more involved in caregiving work, the characteristics ascribed to them are those of being nurturing, caring, and concerned with personal relationships. By contrast, men are typically

seen by society as exhibiting masculine characteristics, such as leadership, strength and assertiveness (Tabassum, 2021: 195)

Gender stereotypes are generalizations about what men and women are like, and there typically is a great deal of consensus about them. According to social role theory, gender stereotypes derive from the discrepant distribution of men and women into social roles both in the home and at work. In the domestic sphere women have performed the majority of routine domestic work and played the major caretaker role. In the workplace, women have tended to be employed in people-oriented, service occupations rather than things-oriented, competitive occupations, which have traditionally been occupied by men. This contrasting distribution of men and women into social roles, and the inferences it prompts about what women and men are like, give rise to gender stereotypical conceptions. Stereotypes about gender are especially influential because gender is an aspect of a person that is readily noticed and remembered. In other words, gender is a commonly occurring cue for stereotypic thinking. Gender stereotypes, and their defining features of agency and communality, have been measured in a variety of ways. Researchers have investigated people's stereotypical assumptions about how men and women differ in terms of, for example, ascribed traits, role behaviours, occupations, or emotions. Researchers also have distinguished personality, physical, and cognitive components of gender stereotypes. In addition, they have investigated how men's and women's self-characterizations differ in stereotype-consistent ways (Hentschel, 2019)

Sexism is prejudice or discrimination based on sex or gender. It affects every level of society, from institutions and governments to personal relationships. Sexism affects women and other marginalized genders most severely. Indirectly, it also harms men. Sexism creates inequity between different sexes and genders. It also fuels gender-based violence and hate crime. Worldwide, the economic cost of institutional gender discrimination is \$12 trillion, or 16% of the world's total income. Sexism also affects people who were not assigned female at birth but who express themselves in a way that people perceive as feminine. This includes trans and gender-expansive individual (Villines, 2021)

Based on the three theories above gender role and this how we are expected to act, speak, dress and show ourselves based on our assigned sex, either masculine or feminine. For example, women are expected to stay at home to do chores and housework, meanwhile men are expected to be the one who takes lead and work. There is a fine line between how men and women are treated and that is why gender has different roles between men and women.

2.2.3 Feminism

Feminism is a critical theory that refuses what it describes as the masculine bias of mainstream Western thinking on the basis that this bias renders women invisible/marginal to understandings of humanity and distorts understandings of men. This falsely universalised MAN, who is supposed to represent us all, cannot acknowledge its gender specificity, its masculine particularity. This means that Feminism is a critical stance that decentres the assumptions of the mainstream in terms of centre (men)–periphery (women). This is also a feature of Sexuality and Masculinity Studies, which similarly decentre notions of the norm in relation to sex and power. Feminism not only decentres the usual assumptions about what is central and what is at the margins, but also shifts the subject of the analysis, in that the notion of woman is placed centre stage. There are three main type of feminism during the second wave that took place in the 1960s and 1970s, which is liberal feminism, radical feminism and cultural feminism. (Chris Beasley, 1999: 16).

Liberalism is a family of doctrines that emphasize the value of freedom and hold that the just state ensures freedom for individuals (Baehr, Amy R., 2018, <https://plato.stanford.edu/entries/feminism-liberal/>). Liberal feminism focused on institutional reforms, which meant reducing gender discrimination, giving women access to male-dominated spaces, and promoting equality. Liberal Feminism is believed that the main causes of gender inequality are ignorance and socialisation. They do not believe that social institutions are inherently patriarchal. This means that they believe that men and women are gradually becoming more equal over time and that this trend will continue. They want changes to take place within the existing structure (Karl Thompson, 2016, <https://revisesociology.com/2016/07/11/liberal-radical-marxist-feminist-perspectives-society-sociology/>)

Radical feminism is a philosophy emphasizing the patriarchal roots of inequality between men and women, or, more specifically, the social domination of women by men. Radical feminism views patriarchy as dividing societal rights, privileges, and power primarily along the lines of sex, and as a result, oppressing women and privileging men. Radical feminism opposes existing political and social organization in general because it is inherently tied to patriarchy. Radical feminism is credited with the use of consciousness-raising groups to raise awareness of women's oppression. Later radical feminists sometimes added a focus on sexuality, including some moving to radical political lesbianism (Lewis. J, 2020, <https://www.thoughtco.com/what-is-radical-feminism-3528997>).

Cultural feminism is a variety of feminism which emphasizes essential differences between men and women, based on biological differences in reproductive capacity. Cultural feminism attributes to those differences distinctive and superior virtues in women. What women share, in this perspective, provides a basis for "sisterhood," or unity, solidarity and shared identity. Thus, cultural feminism also encourages building a shared women's culture (Lewis. J, 2021, <https://www.thoughtco.com/cultural-feminism-definition-3528996>).

Based on three different feminism theories above, I can conclude that the concept of feminism is to gain the equality of treatment that women get from the society. Women want to be treated the same way as men and to be allowed to do anything and they believe that men and women are gradually becoming equal.

In Disney movies, they promote gender issues in society that are relevant for marketing purposes. We can name some of Disney and Pixar movies that are related to feminism issues in society such as *Aladdin*, *Mulan*, *Brave*, *Inside Out*, *Frozen*, and *The Incredibles*. The Disney princesses are expected to be treated the same as men in the movie just how the women in society.

2.3 Literature Review

There are some related studies with this research. There are three related studies that I pick in this part. First one is from Steffi Wibisono's (2018) essay "*An Analysis of Mulan, the Disney movie, using Feminist Theory*" that focuses on Mulan's efforts to get the same right as men and the form of discrimination women in movie "*Mulan*" experience. In the essay, Steffi explain that women are always

portrayed as weak and unintelligent. And in “*Mulan*”, women have a lower status than men. In her essay, she discusses the detail about what Mulan does to speak up and get her rights.

The second is “*Representasi Feminisme Liberal pada film Animasi (Studi Semiotika tokoh ‘Mulan’ pada film Disney Mulan)*” by Fakhrana Mutiarahmanika (2020) stated on the study that,

“*Feminisme liberal berfokus pada kesetaraan hak perempuan dan laki-laki dalam semua aspek kehidupan. Teori feminisme liberal menekankan pada bahwa setiap individu memiliki kebebasan untuk memilih tanpa adanya batasan atau kekangan dari publik atau hukum*” (Mutiarahmanika, 2020: 55)

It means that the focus on representation of feminism liberal is focused on the equality of women and men in every aspects of life. The theory of liberal feminism emphasizes that every individual has the freedom to choose without any restrictions or restraints from the public or the law.

The third one is from Maddy Salden (2019) “*A representation of femininity in Disney’s animated movies Snow White, Mulan, and Brave*”. In this study, Salden’s talk about the representation of femininity in Mulan about the importance of Mulan’s appearance in order to please the matchmaker in order to find her a perfect match to marry. Women are ‘supposed’ to fulfil certain roles in life, and there are certain things that are expected of them, their behaviour and character turns out in a certain, often stereotypical manner.

Based on the three studies above, they address the similar aspect of feminism in “*Mulan (1998)*” Disney animated movie. It talks about feminism that appears on the movie, how Mulan, the main character trying to push the limit of the women stereotype in society, and in this case in China. Therefore, the analysis that I will explore this paper is about the gender inequality and feminism seen through “*Mulan (2020)*” live-action movie by Disney.